

第三屆香港國際聾人電影節
The Third Hong Kong International Deaf Film Festival



擁抱多元文化 做個聾的傳人
Deafining Cultural Diversity Becoming a Deaf Media Talent

22-24 / 02 / 2013

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對聾人電影的兩種理解：

「正面聾人身份」(Deafhood) 電影和「失聽/弱聽聾人身份」(deafness) 電影

無綫電視最近上演了一套關於泰拳的劇集，名叫《拳王》。《拳王》中的次要情節描述了聾啞孤女丁恩慈（胡定欣飾）如何奮鬥成為全港首位聾人女泰拳手。雖然胡憑聾啞女拳手一角贏得不少獎項，但她的演出未能如實地反映聾人的生活。劇中不乏手語對白，例如朱細祥（陳國邦飾）為了博紅顏歡笑，常以手語與丁溝通。但是整套劇集拍攝手語對話的鏡頭以側面特寫為主，未能將整個手語動作呈現在螢光幕。觀眾很多時候看到揮動的手臂，而看不見手型。不諳手語的觀眾會誤以為這些關注弱勢社群的劇集能夠促進平等機會，最終也只不過是掉頭而已。

究竟什麼是聾人電影（媒體）？

聾人電影沒有一個統一的概念，不斷地轉化。這意味著在不同的時間、在不同的地方、不同的人會對聾人電影有不同的詮釋。我們可以通過世界各地聾人電影節的節目安排，以及聾人和聽障人士在媒體上的再現去了解聾人電影的意義。

不同聾人電影節放映著不同類型的聾人電影。香港國際聾人電影節所放映的影片包括了一些由聾人及聾人友好的健聽朋友所製作，關於聾人歷史、文化和平等運動等議題的影片（如《默書》、《贖罪》和《無聲之旅》）、一些發揮聾人的創造力，由聾人所製作，但不涉及聾人議題的手語／口語配音影片（如《神秘的Moor》和《Marianne 很重要》），以及一些由植入了人工耳蝸／配帶了助聽器的聾／口語聾人／聽障人士所製作，並廣泛地使用口語對白，具爭議性的「聾人」創意影片（如《影子潛行者》）。英國聾人電影節Deafest所播放的電影包括了一些聾人所製作的電影（有些作品會涉及聾人議題），以及一些配有字幕的迪士尼流行動畫電影。多倫多國際聾人電影及藝術節不只是放映聾人議題電影，它首映了由聾人製作、探討精神分裂症的獲獎紀錄片《Marianne很重要》。斯德哥爾摩聾人電影節Dövfilmfestival由聾人一手包辦，注重「正面聾人身份」(Deafhood)，主要放映由聾人所製作的電影，但不會放映手語歌影片。有趣的是第十三屆Dövfilmfestival放映了一齣由瑞典聾人拍攝小狗當明星的影片。這與聾人議題並不相關。不同地區的聾人電影節展出不同類型的聾人電影，對聾人電影似乎沒有下單一的定義。依Dövfilmfestival的策展人Gunilla Wågström Lundqvist女士和Ylva Björklund女士所想，聾人電影節應嘗試以加強「正面聾人身份」作為終極目標。

當我們要了解甚麼可以稱為聾人電影的時候，我們需要區分兩個關於聾人身份的概念「正面聾人身份」(Deafhood) 和「失聽/弱聽聾人身份」(deafness) 以談論與聾人電影有關的想法。

我們可以將一些帶有聾人和手語正面形象的電影稱為「正面聾人身份」電影(Cinema of Deafhood)。英國聾人社會學家Paddy Ladd創造了「Deafhood」這個字，對聾人身份作了一個非病理化的認識，並視手語為建設聾人文化的工具。聾不再被視為一種疾病。聾人只不過是與另外一些人擁有手語作為共同語言的群體。聾人身份能夠讓聾人引以為傲。比利時荷蘭語佛蘭芒地區聾人手語媒體運動家Sven Noben透過研究游牧民族和太平洋島國部落如何利用電台廣播保育口頭傳統以建立群體意識，敦促設立手語媒體的必要性。他認為聾人社群應積極通過手語視覺媒體平台（如電視）為聾人社區中建立一個手語傳統。台灣公共電視《聽聽看》節目聾人編導陳立育認為手語對塑造正面聾人身份扮演著一個很重要的角色。但是，考慮到剪接美學和台灣南部和北部在使用手語上並不一致的時候，他認為替聾人媒體配上字幕，在製作和發行上可能是一個緩慢溝通障礙、具美學和實用性的解決方案。「正面聾人身份」電影(Cinema of Deafhood)可以歸納為：(1) 任何有聾人和／或聽障人士參與製作及演出的手語影片；及(2) 不論製作及演出是否聾人或聽障人士，任何探討「正面聾人身份」及聾人和聽障人士議題的影片。這些議題包括：健聽霸權、恐聾症、唇讀辯意術／以口語作為教學媒介的意識形態(Oralism)、以手語作為教學媒介的意識形態(Manualism)、以雙語作為教學媒介的意識形態(Sign Bilingualism)、手語的發展、手語翻譯、人工耳蝸和助聽器的使用對聾人文化和歷史的負面影響，以及健聽父母與聾人子女／聾人父母與健聽子女之間的關係。

然而，「失聽/弱聽聾人身份」電影(Cinema of deafness)則可以理解為那些將聾人貶低為殘疾人(disabled people)的電影。這些電影否定手語的使用，以及鼓勵使用人工耳蝸和助聽器，加強了健聽霸權、恐聾症、唇讀辯意術／以口語作為教學媒介的意識形態對聾人的負面影響。換句話說，

「失聽/弱聽聾人身份」電影把耳聾視為一種聽力損失的疾病／身體上的缺陷。有時，「失聽/弱聽聾人身份」電影會形成一個錯覺，讓社會大眾以為自己很接納聾人。以同情心視聾人為殘疾人是一種接納他人的錯覺。相反，以同理心認為聾人是擁有不同能力人士才是讓人認識「正面聾人身份」的行為。

「正面聾人身份」電影和「失聽/弱聽聾人身份」電影看起來像是兩個相互排斥的概念，但實際情況可能不是這回事。聾人電影節要鞏固「正面聾人身份」。然而，聾人電影節策展人在節目安排上會遇上很多難題。有些時候聾人和聽障人士所拍攝的電影片會帶有「失聽/弱聽聾人身份」意識。也有些場合，一個聾人電影節會誤播了一些帶有「失聽/弱聽聾人身份」意識的國外主流商業電影。由於口語教育歷史悠久，許多聾人和聽障人士沒有受過手語教育。近期的溫哥華聾人教育會議揚揚手語對聾人教育的重要性。基於這個原因，聾人學校重新推出手語作為教學語言。這可以視為對1880年米蘭會議在健聽霸權及口語教育霸權的影響下，對手語下禁令而衍生出來的非殖民化過程。可是，口語和手語教育的長期爭戰已分化了聾人社群。如美國這些聾人可以在學校接受手語教育的國家，一些聾人家庭中出生的聾人認為他們是優於健聽家庭出生的聾人。美國聾人作家Matthew Moore稱那些認為自己比他人卓越的聾人為「強勢聾人」(strong-Deaf)；而這種自負的現象為「聾人精英主義」(Deaf Elitism)。顯然，一些聾人誤將手語教育的勝利轉化成聾人精英主義。（請參見：<http://www.deafculture.com/commentary/>）電影《贖罪》敘述了關於手語和口語在教育之間的爭戰和聾人社群如何面對健聽霸權的痛苦一些例子。我們可以從電影察覺到現代電話發明者Alexander Graham Bell的妻子Mabel Gardiner Hubbard那個角色所面臨著的困境。Mabel是童年時期才變成聾的，並往後接受口語訓練。在電影中，聾人兒童接受口語訓練，並被教導視Mabel為榜樣。當Mabel見到這個情況，她因為聾人兒童被迫接受口語訓練而不是手語訓練，而感到遺憾。後來，口語聾人Mabel遇上了她的健聽霸權丈夫在教堂反對一對手語聾人婚姻的尷尬情況。由於並非所有聾人接受手語教育，無可避免一些聾人/聽障人士內化了口語教育的意識型態。此外，聾人學校不會教授聾人文化歷史。因此，一些聾人是不知道怎樣區別「正面聾人身份」(Deafhood) 和「失聽/弱聽聾人身份」(deafness)。在「正面聾人身份」電影的思維下，播放如《影子潛行者》這類由聾人/聽障朋友拍攝，充滿口語對白的「爭議性」電影是一個艱難的決定。當我跟聾人籌委討論他們為什麼要播放《影子潛行者》的時候，他們說不出為什麼要播放。一個他們想播放該片的原因可能是該片的類型是罕見於聾人電影節的驚悚片。所以我努力在想一個播放該片的理由。這種電影是屬於「正面聾人身份」電影，抑或是「失聽/弱聽聾人身份」電影？接受口語教育的聾人/聽障學生是否有機會在聾人電影節以外展示自己的電影？雖然《影子潛行者》廣泛使用口語對白和忽視手語而鞏固了「失聽/弱聽聾人身份」，它是一個接受口語教育的聾人/聽障學生的第一部影片。雖然這種爭議性電影並未反映「正面聾人身份」，但播放這電影能讓我們擁抱廣義聾人社群內的文化多樣性。聾人精英主義不應該是「正面聾人身份」的表現形式。在這個聾人身份去非殖民化的過程中，「正面聾人身份」電影應作為一個包容性的概念，為米蘭和溫哥華兩個聾人教育會議的善後工作創造空間。無論如何，聾人電影節應該優先考慮手語媒體。

聾人電影節如雨後春筍遍佈世界各地。不計Deaf Way聾人會議中的電影放映，芝加哥和斯德哥爾摩兩個先驅聾人電影節在十三年前發生。斯德哥爾摩聾人電影節是世界上歷史最悠久、仍然運作中的聾人電影節。2012年，南美洲第一個聾人電影節在厄瓜多爾開幕。在第十三屆斯德哥爾摩聾人電影節上，我認識了一個葡萄牙聾人。他想在里斯本籌辦第一個葡萄牙聾人電影節。香港以及世界各地的聾人朋友要繼續努力，發揮第三屆香港國際聾人電影節的口號精神：「擁抱多元文化，做個聾的傳人」。

Two notions of Deaf Cinema: “Cinema of Deafhood” VS “Cinema of deafness”

Text: Xavier Tam/ Chairperson (Hearing), Organizing Committee of The Third Hong Kong International Deaf Film Festival

The sub-plot of TVB's recent popular Muay Thai drama *Gloves Come Off* featured a deaf and mute character Ting Yan-chi (Nancy Wu) who aspires to be the first female deaf Muay Thai boxer in Hong Kong. Wu's performance as a deaf character received some awards; nevertheless her role is not a convincing portrayal of a Deaf person. There are sign language conversations between Ting and Chu Sai-cheung (Power Chan) in some scenes. Most of the signed dialogues were taken from either three-quarter front or profile angle and in either close-up or extreme close-up shots. The camera has never paid any attention to all articulators in the whole signing area. In other words, the space which a sign take place is not clearly showed. The audiences would notice the movement of the arms without seeing a clear handshape. To the outsiders of the Deaf community, it seems that TVB is advancing equality by creating characters about the minority groups. The minorities in these dramas are merely gimmicks.

So, what is Deaf Cinema (media)?

Deaf Cinema is not a unifying concept. It is non-static and ever transforming. It means different things to different people across different times in different places. We might understand what Deaf Cinema means through the programming of Deaf Film Festivals worldwide as well as the representation of the D/deaf and hard-of-hearing (HH) people in the media.

Different Deaf Film Festival screens different types of D/deaf films. The Hong Kong International Deaf Film Festival shows films made by the Deaf and Deaf-friendly Hearing allies on Deaf History, Deaf Culture and Deaf activism (e.g. *Dictation, Confession & Silent Odyssey*), films made by the Deaf in sign language which are not about Deaf issues but marks the creativity of Deaf people (e.g. *Mystery Moor*), films made by the Deaf in spoken language which do not discuss Deaf issues but marks the creativity of Deaf people (e.g. *Marianne Matters*) and controversial “deaf” films with extensive use of spoken language made by seemingly bilingual/ oral deaf/ HH with cochlear implants/ hearing aids (e.g. *Shadow Stalker Part 1*). Deaffest (UK) shows films made by the Deaf, which might or might not discuss Deaf issues, as well as fully captioned popular Disney animations. The Toronto International Deaf Film and Art Festival does not only show films portraying Deaf issues: it premiered the award-winning documentary *Marianne Matters* made by a Deaf which discusses schizophrenia. Organized solely by the Deaf, the Stockholm Deaf Film Festival (Dövfilmfestival) shows films mainly made by the Deaf and avoids signing song videos. In the 13th Dövfilmfestival, it interestingly showed a Swedish film made by the Deaf on the life of a celebrity puppy, which is not related to Deaf issues. It seems that the Deaf Film Festivals show different types of Deaf films and do not agree on a singular mode of Deaf Cinema. As the curators of Dövfilmfestival, Gunilla Wägström Lundqvist and Ylva Björklund, said, Deaf Film Festivals should attempt to reinforce Deafhood as the ultimate goal.

To understand what we could call as Deaf Cinema, we need to distinguish between the two notions of D/deaf identities, “Deafhood” and “deafness”, in relation to the idea of DEAF CINEMA.

We can regard some films concerning the positive portrayals of the Deaf people and sign language as “Cinema of Deafhood”. Embracing sign languages as the vehicle for constructing Deaf Culture, British Deaf Sociologist Paddy Ladd coined the term “Deafhood” as the non-pathological understanding of Deaf people. Being Deaf is not considered as an illness. Being Deaf is just about being someone in a group who share sign language as a common language and someone who is proud of the Deaf identity. After investigating how nomadic tribes and Pacific island tribes use radio in preserving oral tradition for building up tribal consciousness, Flemish Deaf sign language media activist Sven Noben urges for the necessity of sign language media. He thinks that the Deaf community has to establish a “signing” tradition of a positive Deaf community via the implementation of sign language visual media platforms (e.g. TV). Chen Li-Yu, Deaf producer of Public Television Service in Taiwan, considers that sign-language is important to the fabrication of Deafhood. However, considering the aesthetics of editing and the incongruence of sign languages used in northern and southern Taiwan, Chen thought that closed captioning/ subtitling might be an aesthetic and practical solution to ease off communication breakdowns in producing and distributing Deaf media. “Cinema of Deafhood” could be concluded as: (1) any film or video with sign language produced/ directed/ acted by the Deaf and/or Hard-of-hearing people, and (2) any film or video promoting Deafhood and investigating Deaf issues (e.g. Audism, Surdophobia, Oralism, Manualism, Sign Bilingualism, Sign Languages, Sign Interpretation, the adverse impact of cochlear implant and hearing aids to Deaf Culture and History, Deaf Children of Hearing Parents and CODA). Generally, most films showed in Deaf Film Festivals comply with Cinema of Deafhood.

On the contrary, “Cinema of deafness” could be understood as films that condemns deaf people as disabled people; reinforces Audism, Surdophobia and Oralism; disapproves the use of sign languages and encourages the use of cochlear implant and hearing aids. In other words, “Cinema of deafness” asserts being deaf as an illness/ impairment and hearing loss as bodily imperfection. Sometimes “Cinema of deafness” creates an illusion that the society accepts Deaf people. Sympathizing deaf people as disabled people is the illusion of acceptance. Instead, empathizing Deaf people as diversely-able people is an act of recognizing Deafhood.

“Cinema of Deafhood” and “Cinema of deafness” appear as mutually exclusive concepts. It might not be the real case. It seems that Deaf Film Festivals should consolidate Deafhood. Yet there are some occasions when the curators have difficulties in programming Deaf Film Festivals. There is the possibility of D/deaf & HH people who made films following “Cinema of deafness”. There is also the occasion when a Deaf Film Festival shows a mainstream commercial “deafness” film from abroad. Owing to the long history of Audist and Oralist deaf education, many deaf/ HH people are not educated in sign language. A recent Deaf education conference in Vancouver praises the importance of sign language to Deaf people. Due to this, Deaf schools re-introduce sign languages as medium of instruction. It resembles a process of decolonization of Audism and Oralism derived from the ban of sign language in the 1880 Milan Conference. However, the long battle between Oralism and Manualism has divided the Deaf community. In some countries like the US where Deaf people could be educated in sign language schools, some Deaf people born in Deaf families thought that they are superior to the Deaf people born in Hearing families. American Deaf writer Matthew Moore called the Deaf people who think that they are superior as “strong-Deaf” and the phenomenon of snobbery as Deaf elitism. Obviously some Deaf people mistakenly transformed the triumph of Manualism to Deaf elitism. (See: <http://www.deafculture.com/commentary/>) The film *Confession* illustrates a good example of the battle between Oralism and Manualism and the suffering of the Deaf community due to Audism. We could notice the predicament the character Mabel Gardiner Hubbard (the wife of modern telephone inventor Alexander Graham Bell) is facing. Mabel was deafened in childhood and hereafter trained orally. In the film, the profound Deaf children were taught orally and asked to set Mabel as role model; while Mabel felt sorry for the misery of forcing the Deaf children to speak instead of signing. Later oral deaf Mabel confronted with her Audist husband's cruel opposition of a signing Deaf couple in the

前言 Foreword

church. Owing to the fact that not all Deaf people are taught with sign language, it is inevitable for some deaf/ HH to internalize Oralism. Besides, Deaf Cultural History is not taught in Deaf schools. Hence some D/deaf people are not aware of the difference between Deafhood and deafness. It was a tough decision to include controversial films like *Shadow Stalker Part 1*, or films alike, which made by D/deaf/ HH with spoken language, alongside "Cinema of Deafhood". When I discussed with the Deaf committee members why they wanted to show *Shadow Stalker Part 1*, they said they do not know why. One possible reason is that the genre is thriller, which is a rarity in Deaf Cinema. So I was trying hard to think of a rationale to show it. Does a film of this kind belong to either "Cinema of Deafhood" or "Cinema of deafness"? Is there any chance for an oral deaf/ HH students to show their films outside Deaf Film Festivals? Although it seems that *Shadow Stalker Part 1* is reinforcing deafness by its extensive use of spoken dialogues and neglect of sign language, it is the first film of an oral deaf/ HH student. Although this kind of controversial films does not reflect Deafhood at all, the screening of it is a gesture to embrace cultural diversity within the Deaf community in the broader sense. Deaf elitism is not a manifestation of Deafhood. In the decolonization process after the Vancouver conference, Cinema of Deafhood should be used as an inclusive notion and create a space for understanding the aftermath of the Milan Conference. Deaf Film Festivals should prioritize sign language media, though.

Deaf Film Festivals are sprouting all over the world. Excluding the Deaf Way conference film screenings, the pioneering Deaf Film Festivals occurred in Chicago and then Stockholm thirteen years ago. The Stockholm Deaf Film Festival is the oldest Deaf Film Festival which is still operating. The first South American Deaf Film Festival inaugurated in Ecuador in 2012. At the 13th Stockholm Deaf Film Festival, I learnt that the Deaf Portuguese community is preparing to organize a Deaf Film Festival in Lisbon. Deaf friends from Hong Kong and overseas countries, we shall follow the spirit of The Third Hong Kong International Deaf Film Festival: DEAFINING CULTURAL DIVERSITY, BECOMING DEAF MEDIA TALENT.

節目一：尋找聾人身份

Programme 1: In Search of Deafhood

* 憑請柬入座 By invitation only

日期及時間 Date & Time: 22/02 8pm

彩色 Col /DVD /122 mins

贖罪 Confession

英國 UK /2012 /24'

英語對白，英國手語，中英文字幕 English & British Sign Language with English and Chinese Subtitles

導演 Director: Julian Peedle-Calloo



一八八零年米蘭會議是世界聾人歷史很重要的一幕。《贖罪》發生於維多利亞時代，口語 (Oralism) 和手語 (Sign Language Manualism) 作為聾人教育的媒介之間的爭議；發明電話的聾學生理學家 Alexander Graham Bell 和英國傳教士 Francis Maginn 各為口語和手語而堅持。Bell 被視為現代電話的發明者，其母親和妻子均是聾人；而 Maginn 是英國聾人協會的共同創辦人之一。

Set in the aftermath of the Milan Conference which promoted Oralism over Sign Language Manualism and the banning of the use of the sign language in schools, *Confession* is a historical drama set during the Victorian era depicting a culture battle between Oralism and Sign Language Manualism in the Deaf education. The film features the real historical figures of Alexander Graham Bell and Reverend Francis Maginn as they battle for the future of Deaf culture. Bell was the inventor of modern telephone whose mother and wife were Deaf; while Maginn was one of the co-founders of the British Deaf Association.

默書 Dictation

香港 Hong Kong /2012 /6'59"

廣東話對白，香港手語，中英文字幕 Cantonese & Hong Kong Sign Language with English and Chinese Subtitles

導演：張偉豪 Director: Anthony Cheung



母親起初不願意女兒去手語學校，並對女兒的學業十分嚴厲。直到發現女兒原來一直在《默書》時欺騙自己……

Dictation portrays a mother who does not want her daughter to learn the sign language in a special school. She wants her daughter to learn under a mainstream setting. Her daughter tries to please her by cheating in dictation.

小世界 Little World

英國 UK /2012 /7'

英國手語，中英文字幕 British Sign Language with English and Chinese Subtitles

導演 Director: Ted Evans



《小世界》是講述一個年輕的聾女 Beth 的動畫；她重遊往昔的聾人學校，依然記得它是如何影響了她。

Little World is an animation telling the story of a young Deaf woman called Beth and as she visits the crumbling old Deaf school, she remembers how it shaped her.

我的夢想 My Dream

中國 China /2011 /10'13"

中國手語，中英文字幕 Chinese Sign Language with English and Chinese Subtitles

導演 Director: 盧葦 Wei Lo



山東省烟台市是中國第一間聾人學校的所在地。《我的夢想》可能就是在訴說中國二千萬多的聾人夢。聾人知識：一九三零年代，英國聖公會及香港基督教女青年會的女傳教士曾拜訪烟台，受到啟發而在香港創立了真鐸學校（前名為真鐸啟暗學校）。可惜的是，真鐸學校的創立建基於米蘭會議的口語聾人教育方針。

A micro film made by the Deaf in Shangdong Province to promote the rights of the Deaf in China. Shangdong's Yantai is the site of the first ever Deaf school in China. FYI: In the 1930s, the missionaries of the Anglican Church and the Hong Kong YWCA visited Yantai and were inspired to found the Hong Kong School for the Deaf (a.k.a. Chun Tok School). During its existence, it adhered to the deliberations of the Milan Conference.

聽聽看：兩岸聽障大三通——張小兵和張擘

Listening Eye: Deaf in the Three Links—The Zhang's Animator Couple

台灣 Taiwan /2012 /51'11"

國語對白，台灣手語，中英文字幕 Mandarin & Taiwan Sign Language with English and Chinese Subtitles

製作 Producer: 公共電視文化事業基金會 Taiwan Public Television Service



台灣公共電視節目《聽聽看》製作一連串有關大陸聾人現況的節目，系列名為「兩岸聽障大三通」。《聽聽看：兩岸聽障大三通——張小兵和張擘》訪問一對來自蘇州的聾人夫婦張小兵和張擘如何在上海力爭上游，發展動畫工作。

The documentary programme "Listening Eye" of Taiwan Public Television Service made a series on the lives of the Deaf people in China (Deaf in the Three Links). This is the episode about a Deaf couple originated from Suzhou trying to develop their animation career in Shanghai.

我們 US (WIR)

德國 Germany 2012 /22'

德國手語，中英文字幕 German Sign Language with English and Chinese Subtitles

導演 Director: Michaela Caspar



在《我們》內，二十位移居德國的年青聾人訪問他們的健聽家長。這些問題可能是父母們從沒想過自己孩子會問的。「你為何要移民到這裡？」「你人生中最快樂的時光是？」二十個移民家庭，二十個故事。他們的提問也觸及移民、通達、融合和宗教諸問題。

Young Deaf adults with migration background explore their past by interviewing their hearing parents as they try to find out what hearing Germans think and know about migration, religion, access, and inclusion.

節目二：聾人創意無限

Programme 2: Deafining Creativity

日期及時間 /Date & Time: 23/02 2:30pm

彩色 /Col /DVD /106mins

Marianne很重要 Marianne Matters

加拿大 Canada /2010/ 8'

英語對白，中英文字幕 English with English and Chinese Subtitles

導演 Director: Amanda Richer



《Marianne很重要》是由屢獲殊榮的加拿大聾人電影導演所拍攝的紀錄片，講述了一對姐妹花Jennifer和Marianne的生活。當妹妹Marianne被診斷出患有精神分裂症，姐姐Jennifer的生活便起了變化。聾人導演憑這部紀錄片在二零一一年多倫多國際聾人電影藝術節獲得最佳加拿大導演。此外，這部紀錄片獲選為加拿大航空enRoute電影節的參展作品，曾在加拿大航空的飛機娛樂系統播放，標誌著加拿大聾人電影的成功。

Made by an award-winning Deaf filmmaker, Marianne Matters is a documentary about a pair of sisters - Jennifer and Marianne. Jennifer's life changes as her sister Marianne is diagnosed with schizophrenia. The Deaf director Amanda Richer won Best Canadian Director with this documentary at the Toronto International Deaf Film and Arts Festival 2011. As an official selection of 2011 Air Canada's enRoute Film Festival and in-flight entertainment, this documentary marked the success of Canadian Deaf filmmaking.

極限系列之 Ramesh Meyyappan Push Me Collection: Ramesh Meyyappan

英國 /UK /2012 /1'30"
英語對白，英國手語，中英文字幕 English & British Sign
Language with English and Chinese Subtitles
導演 Director: John Durrant



極限之旅之Ramesh Meyyappan Push Me Collection: The Journey—Ramesh Meyyappan

英國 /UK /2012 /1'30"
英語對白，英國手語，中英文字幕 English & British Sign
Language with English and Chinese Subtitles
導演 Director: John Durrant

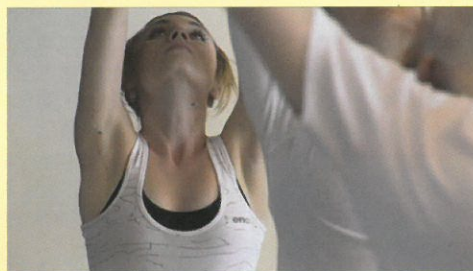


《極限系列》(Push Me Collection) 是一系列關於殘疾藝術家如何挑戰極限的九十秒影像。《極限系列之Ramesh Meyyappan》是聾人表演藝術家Ramesh Meyyappan採排其挑戰極限的舞蹈作品「串燒蝸牛 (Skewered Snails)」時的訪問。而《極限之旅》(Push Me Collection: The Journey) 是另一相關系列。《極限之旅之Ramesh Meyyappan》是Ramesh Meyyappan表演「串燒蝸牛(Skewered Snails)」時的訪問。

Push Me Collection and Push Me Collection: The Journey are two related series of 90 second moving images highlighting artists with disabilities at cutting edge. Ramesh Meyyappan is a Deaf performer who creates a show called "Skewered Snails". Push Me Collection: Ramesh Meyyappan and Push Me Collection: The Journey- Ramesh Meyyappan record Ramesh's rehearsal and performance of "Skewered Snails" respectively.

失去與聲音 Lost and Sound

英國 UK /2012 / 75'
英語對白，英國手語，中英文字幕 English & British Sign
Language with English and Chinese Subtitles
導演 Director: Lindsey Dryden



每七個人就有一個在生命中會遇到不同的「聽障」。喜歡音樂、跳舞的你，如果你失去了聽力，又會怎樣？

1 in 7 of us will experience some kind of "deafness" in our lifetime. So what would happen to the music you love, if your hearing was lost? Made by a partially deaf filmmaker, this fascinating documentary follows deafened music critic Nick Coleman, hard-of-hearing dancer Emily Thornton and pianist Holly Loach over 2 years, as they journey deep into sound and silence.

影子潛行者 Shadow Stalker Part 1

英國UK /2012 /12'
英語對白，英國手語，中英文字幕 English & British Sign
Language with English and Chinese Subtitles
導演 Director: William Horsefield



聾少年Sam回到母校與兒時好友Liam相敘。在母校結交了一些新的聾人朋友。快樂的時光很短暫，Sam遇上了變態殺手——影子潛行者。

A teenage boy, Sam, arrives at his old boarding school and meets his old best friend, Liam. Sam makes friends with the Deaf people who stay in the old boarding school. Shadow Stalker comes to murder Sam but kills some Deaf people that get in his way.

夢想 Dream

中國 China /2012 /8'
普通話對白，中英文字幕 Putonghua with English and Chinese Subtitles
導演：邱浩海 Director: Chiu Haohai



由深圳聾人動畫家邱浩海製作，一個關於動畫創作人的受挫折時不屈不撓的《夢想》故事。

An animation made by a Deaf animator in Shenzhen. Dream is about an animator who experiences defeat and failure but never gives up.

節目三：手語很重要 Programme 3: Sign Language Matters

日期及時間 Date & Time: 23/02 5:30pm
彩色 /Col /DVD /118 mins

陌生人 Strangers

英國 UK /2012 /12'
英語對白，英國手語，中英文字幕 English & British Sign Language with English and Chinese Subtitles
導演 Director: Brian Duffy



如果健聽父母在家裡不跟聾人子女打手語，家庭關係就像《陌生人》。健聽父母一直低估了手語對聾少年Christopher身心成長的重要性，導致溝通常有誤解。一日，新的手語翻譯員到訪，一個令人驚訝的事情發生了。

If hearing parents do not sign with their Deaf kids, the relationship is just like Strangers. Deaf Boy Christopher's parents are not willing to sign and thus underestimate the importance of sign language in his communication and personal growth. A new sign interpreter arrives and astonishing things happen.

宅言 Secluded Words

香港 Hong Kong /2012 /9'21"
香港手語，中英文字幕 Hong Kong Sign Language with English and Chinese Subtitles
導演 Director: 方芷盈 Fong Tsz Ying



在《宅言》中，聾宅男得到善良網友的鼓勵，學習手語，變為積極參加聾人活動。本土香港聾人嘗試之作。

In Secluded Words, a Deaf computer nerd is encouraged by a netfriend to learn the sign language. He then becomes active in taking part in activities involving the Deaf.

無聲地的秘密

Hidden—Secrets in the Land of the Quiet

菲律賓 The Philippines /2012/ 17'
菲律賓手語，中英文字幕 Filipino Sign Language with English and Chinese Subtitles
導演 Director: Lizas Martinez & Dennis Balan



聾女孩居住在寧靜的漁村。她被父親強姦。法院找不到人手語翻譯。只好讓母親做她的翻譯。判決卻是令人震驚！

Young Deaf girl, Bel, is living in a quiet fishing village. She is raped by her father. In court, her mother acts as the sign interpreter since the court cannot find anyone else. The verdict is shocking.

聲調 Tonality

德國 Germany /2012/ 8'
德國手語，中英文字幕 German Sign Language with English and Chinese Subtitles
導演 Director: Ute Sybille Schmitz & Thomas Theo Hofmann



一個瘋狂的短電影，剎那間外星人拿走世界所有聲音，突然間手語變得非常重要。

A board game, Kebab and aliens play a significant role in this short film. It shows in a crazy way, how sign language suddenly becomes very important in the world.

手語在、我在 | Sign, I Live

荷蘭 The Netherlands /2012 /58'

荷蘭語對白，荷蘭手語，中英文字幕 In Dutch & Dutch Sign

Language with English and Chinese Subtitles

導演 Director: Anja Hiddinga



Jascha是一個聾人藝術學生，他訪問歐洲唯一的聾老人院，老人告訴自己年少時被禁止的手語歷史。

Jascha is a Deaf art student arming himself with a camera to visit Europe's only home for elderly deaf people who tell him about their youth when sign language was forbidden and about their struggles against patronisation. How are the stories relevant to Jascha's own life?

都是你的錯 It's Your Own Fault

德國 Germany /2012/ 13'

德國手語，中英文字幕 German Sign Language with English and Chinese Subtitles

導演 Director: Ute Sybille Schmitz & Thomas Theo Hofmann



在誠信和愛情之間，你會如何決定？在三個不同的情節，顯示了不同選擇的後果。

How would you decide between promise and authenticity in love? The choice you make cannot be reversed. But the films in three different episodes show the consequences of different choices.

節目四：聾人·身份·政治

Programme 4: Deafining Identity Politics

日期及時間 Date & Time: 23/02 8pm

彩色 Col /DVD /112 mins

聾人同志驕傲遊行2009 Deafab 2009

英國UK /2010 /59'13"

英語對白，英國手語，中英文字幕 English & British Sign

Language with English and Chinese Subtitles

製作 Producer: Mathew White



在香港同志（同性戀者）們熱烈地在二零一二年香港同志驕傲遊行慶祝明哥和HOCC出櫃之前，英國布里斯托的聾人同志們在二零零九年舉行了第一屆名為「Deafab」的英國聾人同志驕傲遊行。一眾帥哥、拉拉、熊族及扮裝皇后上街狂歡，讓七色的彩虹閃耀著布里斯托的「聾人橋」。二零一三年的聾人同志驕傲遊行擬定於六月在英國威爾斯加的夫舉行。Deafab 2009是第一屆英國聾人同志驕傲遊行的全紀錄。

Before the LGBTQ people in Hong Kong celebrated the coming-out of Anthony Wong and Denise Ho, the LGBTQ Deaf people in the UK had organised the first-ever Deaf LGBTQ Pride Parade in Bristol in 2009. A bunch of hunks, twinks, lesbians, bears and drag queens walked through the rainbow over the Deaf Bridge in Bristol. The Deafab 2013 will be held in Cardiff, Wales, UK in June. Deafab 2009 is a documentary of the first UK Deaf LGBTQ Pride Parade.

一個聾猶太家庭的大逃亡

Exodus: A Deaf Jewish Family
Escapes the Holocaust

美國USA /2006 /25'

英語對白，美國手語，中英文字幕 English & American Sign
Language with English and Chinese Subtitles

導演 Director: Patti Durr



《一個聾猶太家庭的大逃亡》是關於Lilly Rattner Shirley的聾人猶太家族在希特勒的恐怖統治時期的真實故事和訪問。

Exodus: A Deaf Jewish Family Escapes the Holocaust is a true story about the Deaf Jewish family of Lilly Rattner Shirey during the reign of Hitler's terror.

越界 Crossing the Divide

英國UK /2012 /16'

英國手語，中英文字幕 British Sign Language with English and Chinese Subtitles

導演 Director: Cathy Heffernan



從一對聾人夫婦的愛情故事說起，紀錄片《越界》道出北愛爾蘭的宗教衝突及聾人基督教徒和天主教徒如何破解宗教枷鎖建立友情和愛情。

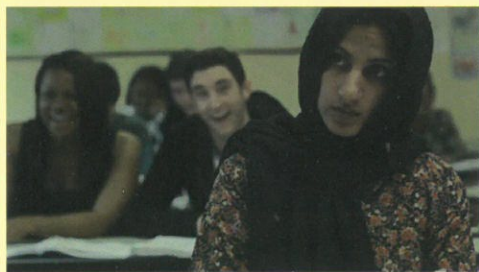
Beginning with a Deaf love story, Crossing the Divide is a documentary on Deaf Protestants and Catholics in Northern Ireland and how deafness helped them to bridge the great divide.

911 September 11th

英國UK /2012 /11'

英國手語，中英文字幕 British Sign Language with English and Chinese Subtitles

導演 Director: Raabia Hussain



一個巴基斯坦裔聾少女面臨著《911》事件所帶來的反穆斯林的宗教和種族的壓迫。在學校，Zarah被健聽的白人和黑人同學欺負；在聾會，她被列為不受欢迎人物。內（聾人的世界）外（健聽的世界）受壓，令她對自己的信仰起了疑問。

September 11th is a personal account of the effects of the 911 incident on a Pakistani-Muslim girl Zarah who faces Islamophobia and racism from both inside and outside the Deaf community, making her question her faith.

節目五：聾人今昔

Programme 5: Deafining Time

日期及時間 Date & Time: 24/02 2:30pm

彩色 Col /DVD /122mins

無聲之旅 Silent Odyssey

菲律賓The Philippines /2008 /92'

菲律賓手語，中英文字幕 Filipino Sign Language with English and Chinese Subtitles

導演 Director: Mirana Medina



《無聲之旅》敘述菲律賓聾人歷史、文化、教育和歧視議題。

A Silent Odyssey into the Deaf world, touching on Deaf Filipino history and culture, addressing issues on Deaf discrimination /Surdophobia /Audism, education and sign language.

唔得閒去死 I Do Not Have Time to Die

瑞典 Sweden /2011 /11'

瑞典手語，中英文字幕 Swedish Sign Language with English and Chinese Subtitles

導演 Director: Mindy Drapsa



人生時鐘不停在運行。聾人Sebastian會得閒去死嗎？

Life is a puzzle and the clock runs. Will Deaf man Sebastian have time to live?

揭示 Gone with the Time

英國 UK /2012 /19'

英語對白，英國手語，中英文字幕 English & British Sign Language with English and Chinese Subtitles

導演 Director: Marilyn Willrich



在維多利亞時代，一對離婚的聾人夫婦，為了解開一個神秘的遺囑，他們要去到一個未知的地方。到底要揭示什麼呢？

Set in Victorian times about a divorced Deaf couple brought together about a mysterious will they know nothing about. And to unlock the contents of the will, they have to go to an unknown location and on a search Gone with the Time.

節目六：聾人與親情

Programme 6: Deafining Kinship

日期及時間 Date & Time: 24/02 8pm

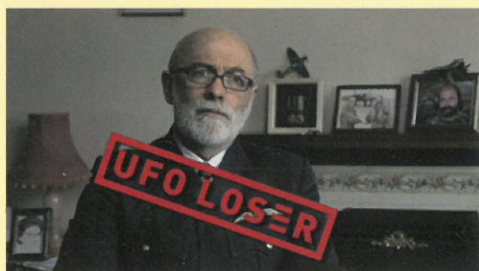
彩色 Col /DVD /110 mins

尋找生命 Life Out There

英國 UK /2011 /25'

英語對白、英國手語，中英文字幕 British Sign Language with English and Chinese Subtitles

導演 Director: David Ellington



聾人Billy受他的退休飛機師父親影響，父子兩人成為了UFO偵察員。一次，當Billy看到電視節目內的自己，感到非常震驚！Billy決定要尋找生命！

Deaf man Billy and his ex-pilot dad, Jack, are UFO spotters. Once when Billy sees himself on a TV documentary, he is shocked and ridiculed. Billy realises it's time to really find Life Out There.

你與我 You, Me

英國 UK /2012 /24'

英語對白，英國手語，中英文字幕 English & British Sign Language with English and Chinese Subtitles

導演 Director: Simon Herdman



《你與我》發生在聖誕節的時候，是關於一個溫馨聾人家庭的兩個交錯故事：小聾女發現商場的聖誕老人原來不是聾人；小聾女學校的聾校長面臨他的聾人學校因削減預算而被迫關閉。小聾女的聖誕願望是……

The charming family drama You, Me is set during Christmas with two intercutting stories: a little Deaf girl learns that Santa might not be Deaf and an old headmaster must find a new calling after his Deaf school is closed due to budget cuts. Would the little Deaf girl's Christmas wish come true?

世界冠軍 Champion of the World

英國 UK /2012 /24'

英語對白，英國手語，中英文字幕 English & British Sign Language with English and Chinese Subtitles

導演 Director: Bim Ajadi



年輕聾女孩原是運動健將。車禍後受傷，一蹶不振。在她父親的幫助下，拒絕禁藥的誘惑，終於成功了，成為倆父女心中的世界冠軍。

Sophie, a talented young Deaf athlete, refuses the temptation of drugs while she is injured. With the help of her previously absent father, she finally succeeds the Champion of the World.

小龍因 CODA

香港 Hong Kong /11'57"

香港手語，中英文字幕 Hong Kong Sign Language with English and Chinese Subtitles

導演：陳華亮 Director: Roy Chan



健聽的小龍因CODA與聾父親之間的溝通一直存在隔閡。最後，CODA經歷什麼事情立志要做手語翻譯員呢？

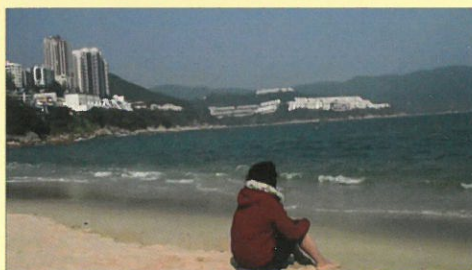
A hearing CODA girl has long been experiencing communication breakdown with her deaf father. What makes her aspire to become a sign interpreter?

不能說的愛 The Unspeakable Love

香港 Hong Kong / 10'11"

香港手語，中英文字幕 Hong Kong Sign Language with English and Chinese Subtitles

導演：黃耀邦 Director: Jason Wong



聾人母親將要自殺。聾人兒子跟母親說他要為她寫一本自傳，敘述自己，感謝母親，道出不能說的愛。

Deaf mother is attempting to commit suicide. Deaf son ask his mom to read the autobiography which shows his gratitude and The Unspeakable Love to his mother.

神秘的Moor Mystery Moor

英國 UK /2011 /13'

英國手語，中英文字幕 British Sign Language with English and Chinese Subtitles

導演 Director: Sebastiana Mazzocchio



一個年輕的女孩不停發著同一個噩夢。是一些壓制還是被遺忘的過去？

Mystery Moor follows the story of a young girl who is plagued by nightmares involving a hooded figure trying to show her something. Are these just irrational nightmares or are they connected to something long suppressed /forgotten?

聾爸爸 Silence of Love

泰國 Thailand/ 3'

泰語對白，泰國手語，中英文字幕 Thai & Thai Sign Language with English and Chinese Subtitles

導演 Director: Thanonchai Sornsriwichai



健聽女兒因為有個聾啞爸爸而在學校遭同學欺凌。當聾爸爸準備為女兒慶祝生日的時候……只有三分鐘的廣告，卻令所有女兒痛哭、父親心痛。

The hearing daughter is bullied at school for having a deaf-mute dad. When dad prepares for his daughter's birthday with Silence of Love... It makes fathers feel the pain and daughters cry in this three-minute commercial.

聾人電影節研討會——做個聾的傳人： 分享英國聾人電影製作經驗 Deaf Film Festival Seminar— Becoming a Deaf Media Talent: Sharing The UK Deaf Filmmaking Experience

日期及時間 Date & Time: 24/02 5 pm
免費入場，座位有限，先到先得 Free Admission.
Limited Seats Available. First-come-first-served.

設即場香港手語、國際手語、粵語及英語傳譯
Simultaneous Hong Kong Sign Language,
International Sign Language, Cantonese and English
Interpretations are available

主持：第三屆香港國際聾人電影節籌委會（健聽）主席譚兆仁先生 Host: Mr. Xavier Tam (Chairperson (Hearing) of Organising Committee of the Third Hong Kong International Deaf Film Festival)

嘉賓講者 Guest Speakers:

研討會一 Seminar 1

- Maverick Litchfield-Kelly先生（健聽）（英國 Neath電影有限公司創意製片人／董事）
Mr. Maverick Litchfield-Kelly (Hearing) (Creative Producer/ Director of Neath Films Ltd., UK)
- Monica Rubio女士（健聽）（英國Neath電影有限公司著色師／後期製作主管）
Ms. Monica Rubio (Hearing) (Colourist/ Post-Production Supervisor of Neath Films Ltd., UK)

研討會二 Seminar 2

- Julian Peedle-Caloo 先生（聾人）（英國聾人電影《贖罪》及《五支針》導演、現為英國廣播公司助理編導/演員及前英國廣播公司第二台聾人節目《See Hear》主持）
Mr. Julian Peedle-Caloo (Deaf) (British Deaf Director (Confession & Five Needles), currently Assistant Producer/Actor for BBC & Former Presenter of BBC2's Deaf TV Programme See Hear)

Zoom計劃是英國第一個專為聾人而設的電影短片製作計劃，由英國手語廣播信託基金（BSLBT）及Neath電影公司提供聾人與專業電影製作公司合作的機會。其設立目的是為了讓不同年齡和能力的聾人有機會把他們的劇本和想法變成真實。一直以來，香港國際聾人電影節放映了很多由Zoom計劃所支持的優秀英國聾人影片。由於Zoom計劃幫助了許多有才華的新聾人獨立電影工作者完成他們的夢想和發展自己的電影製作才華，我們希望能聽到更多關於他們的聾人電影製作的成功故事。我們很榮幸能夠邀請到Neath電影公司的靈魂人物Maverick Litchfield-Kelly先生及Monica Rubio女士，以及參與Zoom計劃的聾人導演Julian Peedle-Caloo先生來香港國際聾人電影節分享英國聾人朋友如何成為「聾的傳人」的經驗，以及教香港與海外的聾人朋友如何透過電影述說他們的聾人故事。我們相信香港和海外的聾人朋友能夠從他們分享的英國聾人電影製作的經驗獲益良多。

Set up by the British Sign Language Broadcasting Trust (BSLBT) and Neath Films Ltd., Zoom is the UK's first short film scheme solely for Deaf filmmakers, giving Deaf people the opportunity to work with a professional production company to make short films. Zoom aims to give Deaf filmmakers, of varying ages and abilities, the opportunity to turn their scripts and ideas into a reality. The Hong Kong International Deaf Film Festival has been screening the excellent films produced by the Zoom Short Film Scheme. Since the Zoom Scheme has helped many talented new Deaf independent filmmakers fulfilling their dreams and developing their filmmaking talents, we hope to hear more about their story of success in Deaf filmmaking. We are proud to have Mr. Maverick Litchfield-Kelly and Ms. Monica Rubio, the key figures of Neath Films Ltd., as well as Mr. Julian Peedle-Caloo, a Zoom Scheme participating Deaf director, to share with us on how our Deaf friends in the UK become media talents and teach Hong Kong Deaf friends how to tell their Deafhood stories through film production. We hope our Hong Kong and overseas Deaf friends would benefit from the sharing of the UK Deaf filmmaking experience.

時間表 Schedule

22/02 (Fri/五) 8pm

節目一：尋找聾人身份 Programme 1: In Search of Deafhood
贖罪/Confession

默書/ Dictation

小世界/Little World

我的夢想/ My Dream

聽聽看：兩岸聽障大三通——張小兵和張擘/Listening Eye: Deaf
in the Three Links - The Zhang's Animator Couple
我們/US. (WIR)

23/02 (Sat/六) 2:30pm

節目二：聾人創意無限 Programme 2: Deafining Creativity
Marianne很重要/ Marianne Matters

極限系列之Ramesh Meyyappan /Push Me Collection: Ramesh
Meyyappan

極限之旅之Ramesh Meyyappan /Push Me Collection: The
Journey- Ramesh Meyyappan

失去與聲音/Lost and Sound

影子潛行者/Shadow Stalker Part 1

夢想/Dream

23/02 (Sat/六) 5:30pm

節目三：手語很重要 Programme 3: Sign Language Matters

陌生人/Strangers

宅言/ Secluded Words

無聲地的秘密/ Hidden - Secrets in the Land of the Quiet
聲調/Tonality

手語在、我在/ I Sign, I Live

都是你的錯/It's Your Own Fault

23/02 (Sat/六) 8pm

節目四：聾人·身份·政治 Programme 4: Deafining Identity
Politics

聾人同志驕傲遊行2009/ Deafab 2009

一個聾猶太家庭的大逃亡/Exodus: A Deaf Jewish Family

Escapes the Holocaust

越界/Crossing the Divide

911/ September 11th

24/02 (Sun/日) 2:30pm

節目五：聾人今昔 Programme 5: Deafining Time

無聲之旅/Silent Odyssey

唔得閒去死/I Do Not have Time to Die

揭示/Gone with the Time

24/02 (Sun/日) 5pm

聾人電影節研討會——做個聾的傳人：分享英國聾人電影製作經驗

Deaf Film Festival Seminar—Becoming a Deaf Media Talent:
Sharing The UK Deaf Filmmaking Experience

24/02 (Sun/日) 8pm

節目六：聾人與親情 Programme 6: Deafining Kinship

尋找生命/Life Out There

你與我/You, Me

世界冠軍/Champion of the World

小龍因/CODA

不能說的愛/The Unspeakable Love

神秘的Moor/ Mystery Moor

聾爸爸/Silence of Love

地點 Venue

香港灣仔港灣道2號
香港藝術中心高層地庫
agnès b. 電影院

agnès b. CINEMA,
Upper Basement, Hong Kong Arts Centre,
2 Harbour Road, Wanchai, Hong Kong

票價 Ticket

票價 (以每節目計) Ticket (Per
Programme): \$70/40*

*全日制學生、60歲或以上的長者及殘障人士的票價

Ticket price for full-time students, senior citizens aged 60 or
above, and physically challenged individuals

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節目查詢 Programme Enquiries

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電話/Tel: 28918488, 2327 2497, 2582 0273,

電郵/Email: info@hongkongdeaf.org.hk,

傳真/Fax: 2327 7445

短訊 SMS: 9204 6324

網頁/Website: www.hkidff.com

節目尚未經電影、刊報及物品管理辦事處審查，如有節目及後被歸為三
級，將於戲院及www.hkac.org.hk公佈，敬請留意。

Classifications of these programmes are yet to be made by the Office
for Film, Newspaper and Article Administration (OFNAA). In the event
that a programme is subsequently classified as Category III,
announcement will be made at the cinema and www.hkac.org.hk

更多資訊 For more information

www.hkidff.com

www.hongkongdeaf.org.hk

www.apfts.org

www.cccd.hk

www.hkac.org.hk

香港藝術中心感謝香港電影發展基金慷慨資助，提升香港藝術中
心電影院為3D數碼電影院。

Hong Kong Arts Centre gratefully acknowledges the generous
contribution from Hong Kong Film Development Fund to
upgrade the Hong Kong Arts Centre Cinema into a digital
cinema with 3D services.